

**ROUTING AND TRANSMITTAL SLIP**

Date

26 AUG 86

TO: (Name, office symbol, room number, building, Agency/Post)	Initials	Date
1. ADDA	<i>JA</i>	26 AUG 1986
2. DDA	<i>JA</i>	27 AUG 1986
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cc: DIRECTOR OF LOGISTICS *Done MER 8/26/86*

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**EXECUTIVE SECRETARIAT**  
ROUTING SLIP

TO:

		ACTION	INFO	DATE	INITIAL
1	DCI <i>PH</i>		X		
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SUSPENSE

Date

Remarks

*Send this copy to DDA*

Executive Secretary

25 Aug 86

Date

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Executive Registry

86- 2845x/9

August 18, 1986

William Casey  
Director  
Central Intelligence Agency  
Washington, D.C.

Dear Mr. Casey,

Allow me to introduce myself. My name is Gordon S. Kray, I am the sculptor at St. Matthews Cathedral here in Washington, D.C.

I have read about your interest of having a bronze sculpture done of General Donovan and I want to express my interest in sculpting such a statue for you.

Enclosed is some basic information. Any detailed information will be gladly furnished upon your request as per your requirements.

Thank you for your time and attention. Hope to hear from you in the near future.

Sincerely yours,



Enclosures;

Gordon S. Kray  
sculptor  
1449 Rhode Island Ave. N.W.  
Washington, D.C. 20005  
202-265-7390

## Special Mass at the cathedral Sunday to see dedication of new statue of Blessed Mother

By Anne Healey  
Catholic Standard

St. Matthew's Cathedral is celebrating the feast of St. Matthew Sunday with a special 10 a.m. Mass at which Archbishop Pio Laghi, Apostolic Pronuncio to the United States, will bless and dedicate a new statue of Mary.

The work was commissioned to replace a Marian statue that was destroyed in December 1978 by a mentally disturbed man who knocked it from its niche seven feet above the marble floor of the Marian chapel on the west side of the Cathedral.

The new statue was created by Gordon Stefan Kray to fill the lapis lazuli niche that has been an aching void for devotees of Mary for nearly six years. Mr. Kray explained that the dynamic neo-Baroque sculpture is meant to convey the humanity of the mother of Jesus as well as her knowledge of the divine and her understanding and care for all people.

The 33-year-old sculptor worked for three years on the statue, from plaster and clay models to the finished carrara marble artwork.

**MARIAN DEVOTEES** have missed having a special image of her to venerate in the cathedral—even though there is a small reproduction of Michelangelo's *Pieta* at one side of the chapel and the niche over the altar was filled from time to time with pictures of the Madonna.

Now the larger-than-life sculpture is in place. The visitor to the cathedral is drawn to the chapel by the statue—Mr. Kray has noticed that it seems to have an "hypnotic effect" able to catch the eye of those who walk through the cathedral. He said he designed the statue so that it leans forward out of the niche and

even the celebrant at Mass on the main altar has "almost a frontal view."

Msgr. W. Louis Quinn, pastor of the cathedral, said that many people stop to pray before the statue after Mass.

The statue has turned out to be "everything we wanted and more," he said. People come up to him and tell him how warm and caring the image seems. He said he is delighted because those both young and old are moved by the portrayal of Mary.

Mr. Kray also has received many positive responses from people who are delighted to have the statue in the cathedral. He said it seems to succeed in conveying a fresh image of Mary—invigorating people so that they start to think about Mary, what sort of person she really was.

**COMMISSIONING** the dynamic sculpture was a risky undertaking because it is not a traditional iconic image of the Mother of Jesus. Msgr. Quinn said he was apprehensive because the pose of the statue—leaning down out of the niche with outstretched arms and clothed in an abstract drape—is not one people expect.

Msgr. Quinn said he took the chance in commissioning Mr. Kray because he was so pleased with a small bust of Pope John Paul II which Mr. Kray made for the papal visit to Washington in 1979. Msgr. Quinn said that bust, which also is in the cathedral, was so full of life and successful in capturing the vitality of the Pope that he decided to take the chance and ask for an original image of Mary made especially for the cathedral. He said he is delighted with the outcome.

The artist explained that in planning the statue he took into account the niche itself which looks like a gateway to heaven, noting that he



Standard photo by Michael Hoyt

### Sculptor Gordon Kray and his new statue of Mary.

wanted his statue to fill that niche and give the feeling that Mary is reaching out and bridging the gap between this life and the next.

He said he was trying to get away from the aloofness that is associated with many iconic portrayals of the Madonna. He said he wanted to show her general characteristics—a caring person who has a "divine knowledge" of what lies beyond this life, someone who understands human suffering, but can still offer as-

to worry about.

**THE INSCRIPTION** beneath the niche where the statue is now in place says 'Ad Jesum Per Mariam (To Jesus Through Mary)'. Mr. Kray said that he hopes the statue will illustrate that message for people.

Msgr. Quinn said that the altar in the Marian chapel has been moved away from the wall so that Mass can be celebrated there for small congregations such as those at the early



# Show

## *Everything's Up-to-Date in Statue City* At the Fendrick Gallery, Art Without an Edge



Detail from Gordon Krav's "Blessed Mother."

"Blessed Mother" is, quite understandably, a figure full of grace.

By Paul Richard  
Washington Post Staff Writer

**W**ashington's oldest art tradition, moribund for many years, is showing signs of life. Sculptors here are making statues once again.

Led by Frederick Hart—he whose metal-fighting men, wary and bewildered, stare uncomprehendingly at the inscribed Vietnam wall—13 local artists, statue makers all, are now exhibiting together at the Fendrick Gallery, 3059 M St. NW.

A number of these artists—Greta Bader, John Dreyfuss, Elizabeth Falk, Barry Johnston, Raymond Kaskey, Emily Kaufman, Gordon Krav—are admirably skilled. And a few of them, like Hart, who has done much work in stone for the Washington Cathedral, have recently been given large public art commissions. Krav has just completed a fine and Michelangelo-esque white marble madonna for St. Matthew's Cathedral. Greta Bader is making a series of portrait busts of "The Men and Women Who Built America" for the National Building Museum. Ka-

skay is now working on a huge copper figure, "Portlandia" by name, who from kneeling knee to trident-tip is 32 feet tall. She is bound for Michael Graves' post-modernist Municipal Building in Portland, Ore.

"Washington Figurative Sculpture" is a bit of a surprise, though here, in Statue City, perhaps one should have seen it coming. Patriotic pride, red-white-and-blue bunting and ceremonial pomp are, after all, once again in style here. So is art that's of the Right—bronze heroic soldiers, white marble madonnas, armless torsos, portrait busts and symbolic winged nudes. In Ronald Reagan's Washington, objects that not long ago might have been dismissed as retrogressive, out of step or hopelessly old-fashioned feel appropriate again.

FRIDAY, JULY 27, 1984

The Washington Times

# St. Matthew's gets a bold departure in art

By Larry Witham  
THE WASHINGTON TIMES

At a time when Catholic churches — once the handmaidens of the world's great art — have slipped into simplicity and utility, St. Matthew's Cathedral in Washington has taken a bold step.

"In a small church you couldn't undertake this kind of project," Monsignor W. Louis Quinn said of the 8-foot, 3-ton Virgin Mary statue reaching down from a starry mosaic niche. It fills the void left in a side chapel after a prior statue was pulled from its perch by one of the city's deinstitutionalized homeless six years ago.

The cathedral is the see of the Roman Catholic Archdiocese of Washington, and one of the most visited Catholic churches in the world. This is one reason Father Quinn was persuaded to commission the project — one that took more than three years to complete.

He was looking for something different. The austere and formalistic trends in church art in recent decades "have overlooked that the church is supposed to put someone in the frame of mind for what is going on," Father Quinn said.

Sculptor Gordon Kray calls the worst extremes of the trend dashboard art. "The church decided it could best express itself through social works rather than plastic [creative] works," Mr. Kray, a Catholic, and creator of the new Virgin Mary statue, said.

"The art in the last 50 years is something not to really take notice of." But if the Church devoted less attention to the visual arts, he said, it is not entirely to blame. "Artists have overstepped the bounds of what the Church could accept. Artists became self-centered. All public art is compromised."

Mr. Kray calls the origin and completion of the statue an "evolution" that bespeaks harmony between the keepers of the faith and the aspirations of a lone artist. In his 12-foot square studio on Rhode Island Avenue, Mr. Kray, on short notice, completed a bronze bust of John Paul II when the pontiff visited here in 1978. Mr. Kray's commission for the Virgin Mary

Work on the new commission was not a reclusive task. "Conception, yes, you've got to be alone," Mr. Kray said, "but everything beyond that is synthesis."

He met informally with Father Quinn and other priests to discuss the concepts for the statue. They listed its desired attributes: humanity, warmth, communication, earthliness, and divine knowledge of earthly frailties.

In his shop, Mr. Kray said he would jump up and strike a gesture to capture its feeling. Using models and clay, he designed and cast the first plaster form. It leaned too dramatically, the priests thought. So he adjusted it.

Father Quinn at first felt uneasy about the drape exposing Mary's shoulder. "Is there any figure you have to portray more carefully?" Mr. Kray noted. "Even Jesus can be portrayed almost naked."

"Gordon spent quite a bit of time sitting in the church to get a feel," Father Quinn remembers. Mr. Kray stood his friends in the niche. "I'm trying gradually to do something a little more contemporary, but also borrow from the great statements of the past," the 32-year-old sculptor said.

Standing between the dark-blue starry mosaic and the viewer below, "she is suppose to be a communicator at that gate between God and man," he explained. In his terms, she is "the gate-keeper to the emotions." On the marble slab below the statue, "To Jesus Through Mary" is inscribed in Latin.

Life-size plaster casts had to be shipped to Italy where rare veinless Carrara marble was available. Stuck in Italian ports for three months, the casts finally reached the Italian carver's shop where the statue was roughed out. Then Mr. Kray went abroad to do the finer work — a method he says has all the integrity of the old masters, who also had students chop away the bulk stone.

The statue reached Washington this spring and is now getting the final touches.

Financing the statue has been a delicate matter. Insurance for the previous statue underwrote part of it. Gifts also helped. Despite the expenditure, the church's cost was

Mr. Kray admits that neither he nor Father Quinn expected it to take so many years. But the time spent, they agree, allowed the statue to evolve and also led to a refurbishing of the chapel that holds it. Its dedication is planned for the Feast of St. Matthew on Sept. 23.

Announcement of the cost will come in October.

"Probably I will write a letter to the parishioners and people who made gifts, giving them the back-

ground and cost," Father Quinn said.

For Mr. Kray, his real profit is non-material one — in the short run. "You couldn't ask for a better museum," he said of the Romanesque and Byzantine church interior where his labor will stand bathed in two spotlights.

"I would genuinely hope it would gain the kind of attention that would provide him more work," Father Quinn said.



Photo by Willard Volz The Washington Times

Sculptor Gordon Kray puts finishing touches on a statue of the Virgin Mary in the niche at St. Matthew's Cathedral.

## St. Matthew's Cathedral

1725 RHODE ISLAND AVENUE, N. W.  
WASHINGTON, D. C. 20036  
347-3215



October 9, 1979

Mr. Gordon Kray  
1869 N. Patrick Henry Drive  
Arlington, Virginia 22205

Dear Mr. Kray:

I am sorry that in the last few moments of preparation for Pope John Paul II's visit there was so little time to speak with you and to make arrangements for the bust to be placed in the Cathedral. It is a splendid piece of work and I can assure you it received great attention both on Saturday and Sunday; so much, indeed, that we moved it forward to the front of the chapel. We will be happy to give very careful study to a permanent placement where a suitable marker will be placed.

I know that many, many months of work went into its planning and execution, and I hope its completion has brought you as much satisfaction as you richly deserve.

With thanks and best wishes, I am

Sincerely,

Monsignor W. Louis Quinn



**Five Holy Martyrs Church**  
(SS. Isaac-Benedict-Matthew-John-Christian)

*4327 South Richmond Street*  
*Chicago, Illinois 60632*  
*Phone: 254-3636*

July 24, 1979

Mr. Gordon Stefan Kray  
1869 North Patrick Henry Drive  
Arlington, Virginia 22205

Dear Mr. Kray:

Thank you for your letter of July 15, 1979.  
The pictures of the bronze bust of Pope John Paul II  
are magnificent. Yes, I am very interested in it.  
I think you have captured him and his personality  
beautifully.

I would like to see this work of art. I believe I have the spot for it in our church. I am leaving for Poland and Rome on August 7, 1979. I will return on August 25, 1979. On Sunday, August 26, 1979, I will be in Washington, D.C., attending the Polish National Alliance Convention at the Conrad Hilton Hotel. I will be celebrating the Convention Mass at the Cathedral of St. Matthew with Cardinal Baum and Cardinal Rubin at 10:00 AM on August 26, 1979.

Please try to get in touch with me at the Cathedral or the Hotel. I will be leaving Washington on Monday, August 27, 1979.

With best wishes, I am,

Sincerely yours in Christ,

Most Rev. Alfred L. Abramowicz  
Auxiliary Bishop of Chicago

ALA/cs





# THE ORCHARD LAKE SCHOOLS

SS. CYRIL & METHODIUS SEMINARY/ST. MARY'S COLLEGE/ST. MARY'S PREPARATORY

ORCHARD LAKE MICHIGAN 49033

313/963-8075

313/682-1885

OFFICE OF THE CHANCELLOR

June 5, 1980

Mr. Gordon S. Kray  
1869 N. Patrick Henry Drive  
Arlington, VA 22205

Dear Mr. Kray,

Sorry for not sending you the enclosed check sooner, but I'm sure you won't mind receiving it even now. The wooden base was damaged. We had the insurance people in, repairs have been made, and the sculpture now is on display at the Galeria of the Orchard Lake Schools here on the campus. Everyone who has seen the sculpture is amazed by the resemblance of it to the living person of the Holy Father. It is a magnificent work of art and we have sent out publicity on the fact of its being on our campus and as being executed by you. Hopefully, sometime in the future you will have the opportunity of being in these parts and be able to view it in its permanent home here at Orchard Lake.

I wish you the very best in your artistic endeavors and may God bless you in all of your efforts.

Sincerely yours in Christ,

  
Reverend Stanley E. Milewski  
Chancellor

SEM:gam  
Enclosure